



MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

2019 Vol. 38 ISSUE 4

CURATOR
TEACHER
ARTIST



MASHIKO RECEIVES SALTUS AWARD

AMERICAN
NUMISMATIC
SOCIETY AWARDS
MASHIKO FOR
EXCELLENCE IN
MEDALLIC ARTS

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PRESIDENT'S LETTER



Dear Readers,

As we recap the last quarter of 2019 and look ahead to a new decade there are just a few things I want to highlight:

First off, congratulations to our long time member and supporter, Mashiko, for being recognized by the Saltus Award for her lifetime dedication to the art medal.

Now is the time to think back to the medals created in 2019 and select your best for the American Medal Of The Year, affectionately known as the AMY award. Make sure you have a nice quality photo (white background is preferred but not required) and sent to Mel Wacks between Jan 15th and March 1st. - numismel@aol.com

We have a second AMSA sponsored competition coming up for the 100th anniversary of women's suffrage. The deadline has been extended to include all medals made before the end of 2020. Have your entries ready by March 1, 2021.

I want to end 2019 by thanking you, AMSA members, for your contributions to this publication. The title of our publication is Members Exchange and I think that sums up nicely the spirit of our goal - to give members a platform to share and grow with each other in our pursuit of the art medal. Please continue to send in your news, questions, ideas, collections, book recommendations, recent projects etc. Is there another member who you admire and would like to get to know better? Ask to write an article about them! It's a great way to interact with each other and share with the organization. Know anyone who might be interested in becoming a member? You can request a free issue to send to them.

I also want to thank my editorial board, editor Aayush Sharma, and volunteers Anne-Lise, Eugene, Doug and Marie Jean - typos are embarrassing and inevitable but this crew does a fantastic job of keeping it all together. You are all appreciated!

We often receive emails from members telling us how much they enjoy the issue they just received - thank you so much for doing that. It really makes our day.

Don't forget to pay your annual dues. We value your membership!

Happy New Year!
Heidi Wastweet



A NATIVE SON

MEDAL COLLECTORS OF AMERICA RELEASES A NEW
MEDAL BY SCULPTOR EUGENE DAUB



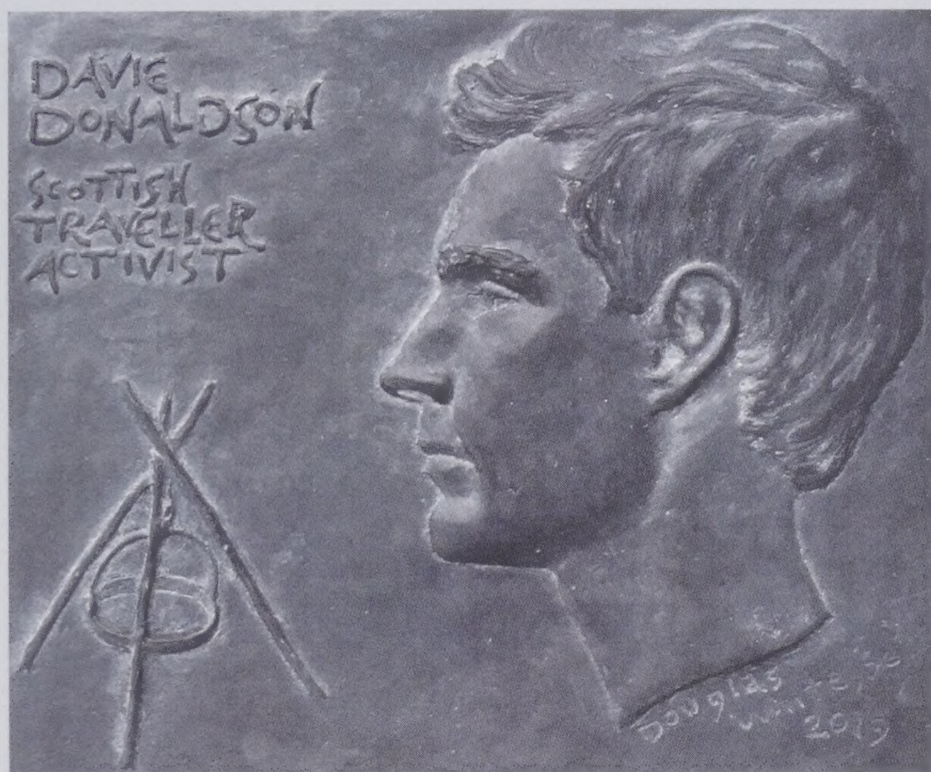
The Native American is an iconic figure of near mythical significance in the history of the United States. Male warriors in particular have long been associated with the characteristics of dignity, courage, and loyalty to tradition that, somewhat paradoxically, are understood both as timeless virtues and as values somehow now irrevocably associated with a past age. The eminent sculptor and medallist, Eugene Daub has managed to capture the solemnity and pathos of the proud Native American, an at once handsome virile figure but also a man thoughtful and thus aware that his people's hegemony over the Great Plains is about to decline. On the medal's obverse eagle feathers, personally gathered from a nest high upon a cliff to prove his bravery, still adorn the warrior's brow even as the Native Peace medal that hangs on a cord around his neck symbolizes an evanescent hope of equality with, and equity at the hands of, the advancing white man. The gaze of the Native American brave astride his mount on the medal's reverse side, armed either for the life-sustaining hunt, or for the fatal conflict, still commands the endless windswept grassland and the distant hills under a cloudy sky. This medal has two faces, both of which convey something ineffable of the past, present, and future that this heroic figure and his race is forced to contemplate.

This outstanding medal, dated 2019, is the eighth in an ongoing series of Annual Medals issued by the Medal Collectors of America. The cost of this year's medal is \$100 each for the bronze medal and \$350 each for the five ounce silver medal. Shipping is \$5.00. Please place orders and send payment to treasurer Barry Tayman, 3115 Nestling Pine Court, Elicott City, MD 21041.



JOURNEY TOWARDS A MEDAL

SCULPTOR DOUGLAS WHITE DETAILS THE STORY BEHIND HIS MEDAL HONORING THE YOUNG SCOTTISH TRAVELLER AND ACTIVIST, DAVIE DONALDSON

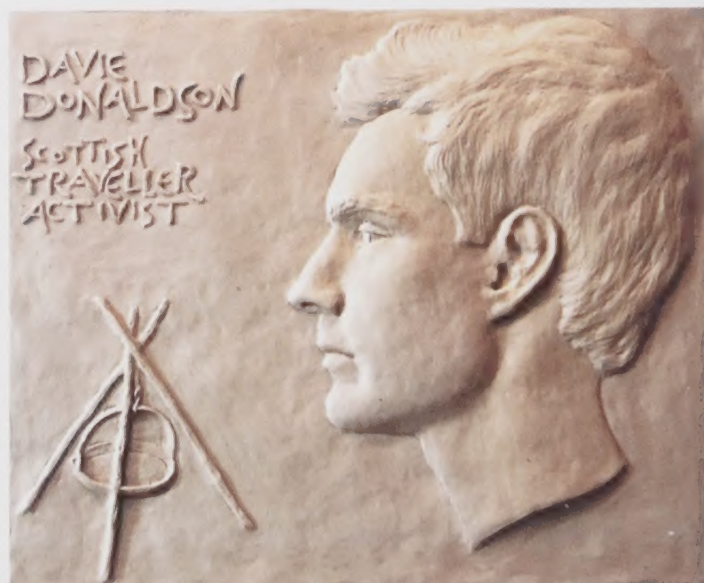


On September 22, 2017 in Glasgow, Scotland, I casually said to my travelling companion, "I wonder what the situation is for Scottish Travellers these days." The next day, on the train to Oban, I happened to sit next to a young man who turned out to be, as became clear a little ways into our conversation, perhaps "the" current Scottish Traveller, Davie Donaldson, an activist whom one Scottish newspaper has called "Scotland's top campaigner for Traveller rights."

Scottish Gypsy/Travellers are one of Scotland's oldest indigenous peoples and were granted ethnic minority status in 2008, but they have been travelling throughout Scotland for at

least a thousand years and have been an integral part of Scotland's culture for centuries. Community members continue to retain their unique culture with its ancient customs, skills and beliefs, languages, and rich oral tradition. Though many of today's Travellers are a settled people, nomadism, contemporary and historical, is still a key point of their identity. Despite their long history in Scotland, the country's Travellers confront its "last acceptable form of racism." In short, Scottish Gypsy/Travellers, an ancient people distinct from Romany Gypsies and Irish Travelers, have a history littered with persecution and oppression and still face injustice in contemporary Scotland.

Davie Donaldson studies Social Anthropology and International Relations at the University of Aberdeen and is, perhaps, the only male Scottish university student who is "out" as a Traveller. I also studied anthropology, and Davie and I had an intense and fascinating discussion all the way to Oban.



He has been an advocate for his people for a number of years and supports community members locally and nationally around issues ranging from bullying and discrimination to municipal permits and eviction. Besides acting as a mediator between Travellers and the settled community, he has acted as an advisor to government, having helped change policy at both the local and the national level. He is the chairperson of Romano Lav, a Glasgow-based charity dedicated to challenging discrimination and promoting equality for the Roma people in Scotland (Davie is part Roma on his mother's side). He has published articles in the national press and created video content for BBC Scotland, by whom he has also been interviewed. He has established the Progress in Dialogue social justice network, which was founded on his core belief that social change comes one conversation at a time, and he has been nominated for this year's prestigious Young Scot Award.

I was so struck by this remarkable young man, now 21-years old, that I thought a celebratory portrait medal would be in order. The portrait is based on photographs that he sent me, as well as on my recollection of him on the train to Oban. The tripod and cast iron cooking pan, which is passed from generation to generation, is used as a symbol of the Travellers. Pictured here is the original model of the medal, done in plastilene. I made a Hydrosan 400 mold of it, shrinking it proportionately to one quarter original size (half size in dimensions). With this mold, I cast waxes which, after chasing, I sent to Art Castings of Colorado in Loveland. The bronze casts were patinated by Debbie Bakel, also in Loveland. The medal, in bronze, is 110 mm X 135 mm, and the one pictured here has a patina of liver of sulphur with titanium dioxide in the recesses.

The medal will be on exhibit in the XXXVI FIDEM Congress in Tokyo in 2020. If you have any questions or comments regarding either Davie or the creation of the medal, please feel free to email me at dkwhite@umich.edu.

Recent Acquisition GEORGE CUHAJ



The 1929-30 service of the cross country combination travel of the Pennsylvania Railroad, Transcontinental Air Transport and Santa Fe Railroad using railroad sleeping cars for night travel and Ford Tri-motor planes for fair weather day travel between New York and Los Angeles (with a connection to San Francisco). Coast-to-coast in 48 hours, at a price of nearly \$350. With advancements in nighttime air travel, this combined rail-air service lasted less than two years.

Recent Work

GEER STEYN



3D Digital Rendering



The 2019 ANA convention medal was issued in two different metal compositions, bronze and silver, and two different forms — a traditional badge and a medal. The pieces will feature a bust of Abraham Lincoln on the obverse and a pair of roses on the reverse. The motifs are nods to Illinois, the "Land of Lincoln," and the town of Rosemont, site of the 2019 World's Fair of Money.

Recent Work

JAIME FRANKI



Original Hand-Drawn Design





Recent Work

MICHAEL MESZAROS

These are awards presented by the Vice-Chancellor of the University of Tasmania. One features the Thylacine, or Tasmanian Tiger, a unique dog-like marsupial which was hunted to extinction in the 1930's. It is struck in copper, 50mm diameter. The second features the Tasmanian Devil, another unique Tasmanian animal currently in danger of extinction due to a curious infectious cancer. This work was done together with my niece, Anna, who did the modelling and is signed by both of us. It is struck in tombac (bronze), 50mm.

Recent Work

VICTOR HUSTER



2019 J. SANFORD SALTUS AWARD TO MASHIKO

THE AMERICAN NUMISMATIC SOCIETY PRESENTS ITS 2019 J.
SANFORD SALTUS AWARD FOR EXCELLENCE IN MEDALLIC
ART TO MASHIKO



The American Numismatic Society is pleased to announce that Mashiko is the recipient of the Society's prestigious 2019 J. Sanford Saltus Award for Signal Achievement in the Art of the Medal.

Mashiko grew up in her father's home city of Kyoto, Japan. In 1962 she moved to the United States, and in 1964 to New York City. There, in 1993, she founded Medialia ... Rack and Hamper Gallery, a showplace for contemporary medallic art. Seven years later she founded New Approach, Inc., a nonprofit organization that promotes emerging artists and curators and serves as a contemporary medallic-art research center.

As a prolific sculptor and medallic artist, Mashiko has received numerous awards, including the American Numismatic Association's Excellence in Medallic Sculpture Award and the Grand Prix at the XXXV Fédération Internationale de la Médaille d'Art (FIDEM) Congress. Her stone sculptures, medallic art, silkscreen prints, and drawn illustrations are in numerous public collections around the world, including the Cincinnati Art Museum, the National Museum of Taiwan, Kyoto City Hall, the Queens Museum (New York), the American Numismatic Society, the American Numismatic Association, and the British Museum. Her many commissions, from organizations such as the British Art Medal Society and the New York Numismatic Club, include one for a memorial granite headstone for the feminist activist and author Betty Friedan. She has also been invited to submit designs to the U.S. Mint.

In addition to her extensive creative endeavors, she has also been a tireless teacher of her craft, offering courses in medallic and stone sculpture at The University of the Arts, Philadelphia, for two decades (1993 - 2013). Since 2001 she has also conducted private book-art, medal and urushi workshops.

"Mashiko is unquestionably deserving of the Award," noted Saltus Committee Chairman Donald Scarinci, "not only for her wonderfully creative medallic art, but for all that she has done to teach and promote the medal as well. We are especially pleased to present the Award to her this year."

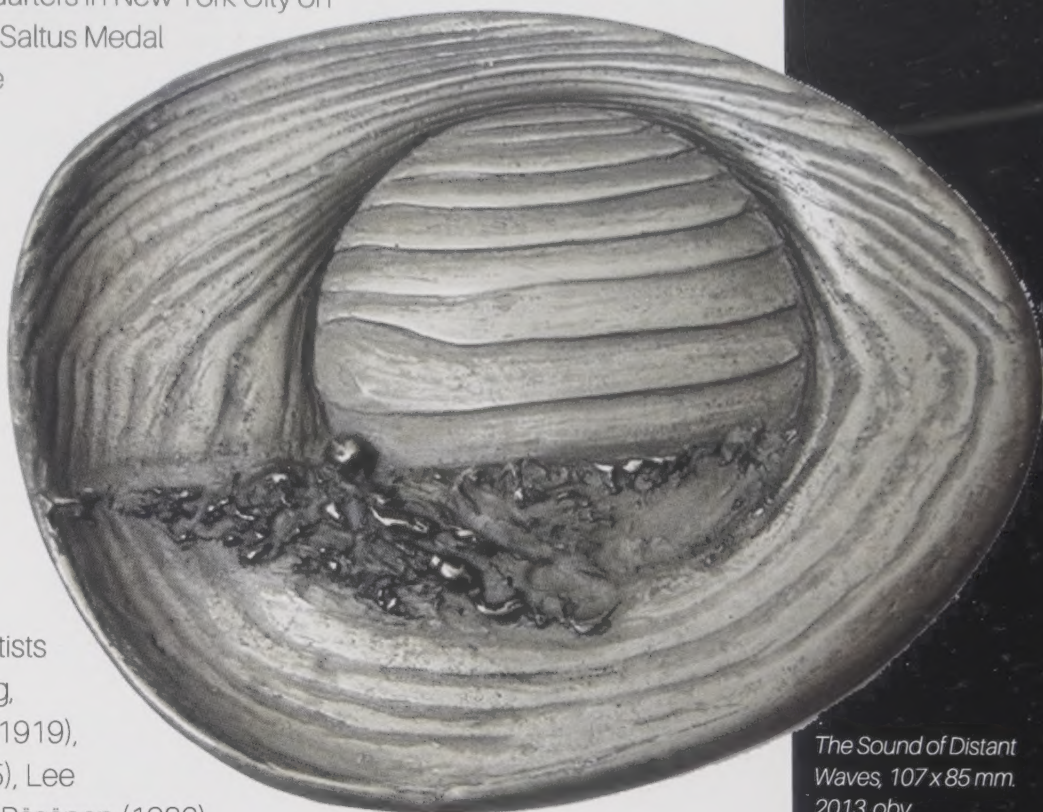


The ceremony took place at the ANS headquarters in New York City on Thursday, December 12, 2019, at 6 P.M. The Saltus Medal was presented to Mashiko by ANS Executive Director Dr. Gilles Bransbourg.

The award was created with a grant to the American Numismatic Society by J. Sanford Saltus in 1913 to recognize and encourage excellence in the art of the medal. The first Saltus Award was presented in 1919; the silver award medal was designed by the prominent German-born numismatic and architectural sculptor Adolph Alexander Weinman.

Mashiko joins the ranks of other significant artists who have been awarded the medal including, among dozens of others, James Earl Frazer (1919), Victor D. Brenner (1922), Paul Manship (1925), Lee Lawrie (1937), Donald DeLue (1967), Kauko Räsänen (1986), Gustaaf Hellegers (2001), and João Duarte (2011), and Bogomil Nikolov (2017).

The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, operates as a research museum under Section 501(c)(3) of the Internal Revenue Code and is recognized as a publicly supported organization under section 170(b)(1)(A)(vi) as confirmed on November 1, 1970.



The Sound of Distant Waves, 107 x 85 mm, 2013 obv



Nocturne, Cast Bronze, 86 x 96 x 22 mm, 2009 obv



*ZC-6, Cast Bronze
112 x 140 x 36 mm,
1993 obv*



NOTES ON THE FIDEM MEDALS



Congratulations to the following FIDEM members whose medals were accepted into the XXXVI FIDEM Congress to be held in Tokyo, Japan: Mark Benvenuto, Richard Bonham, Lindley Briggs, Jeff Briggs, George Cuhaj, Anne-Lise Deering, Amanullah Haiderzad, Marion Held, Tanya Karpiak, Dan Kraus, Keiko Kubota-Miura, Marie Jean Lederman, Jim Licaretz, Jacqueline Lorieo, James MaloneBeach, Mashiko, Ivanka Mincheva, Ann Shaper Pollack, Polly Purvis, Marika Somogyi, Jeanne Stevens-Sollman, Heidi Wastweet, Izu Watanabe, Douglas White, Eva Maria Wohn, and Joseph Menna.

*The entire jury:
Eugene Daub,
Donald Scarinci,
Jeanne Stevens-
Sollman, Lindley
Briggs, Jim
Licaretz.*

Sixty five medals were chosen from a total of 112 by jurors Lindley Briggs, Eugene Daub, Jim Licaretz, Donald Scarinci and Jeanne Stevens-Sollman. It was a pleasure to see a variety of media ranging from cut paper to struck silver. Many artists chose resins, some fabricated pieces with found objects, and of course many bronze images were there to challenge the judges' esthetics.

Judging took place at Jim Licaretz' spacious studio in Philadelphia on October 27, 2020. Sandra Larimer generously fed the crew with a delightful assortment of gourmet treats which were as eye appealing as the medals being scrutinized by curious jurors. As a representation of American medallic art, this selection of medals was strong in subject matter, content and technique. It seems this year's finalists exhibited better craftsmanship than in previous years, and better content to our hand-held art form.



Donald Scarinci and Eugene Daub judging new work



Eugene Daub and Lindley Briggs contemplating a series of environmental medals by Jeff Briggs.



I joined AMSA at the suggestion of Eugene Daub, whose exquisite work is a touchstone for me. Toward the end of a traditional portrait workshop with him several years ago, he gave a demonstration of relief work by modeling the son of one of the students. When he was finished, I glanced over at my fellow student, and she was crying. And she was not alone. In a piece that was less than 10 inches wide and long, he had conveyed such love and emotion. A few lines in clay told a story. On the last day of that class we all tried sculpting a small relief and I fell in love with that idea of telling stories in such limited space. I like its graphic nature, finding the perfect composition, the push-pull of what to highlight and what

to drop back, and always that search for light and dark. Medal work is new for me, but it will always be a part of my art endeavor - it is beyond challenging. I will never master it, and that's just a small part of its appeal.

I am leaving a career that I enjoyed for a long time in order to pursue my art because not giving in to the near constant compulsion to create is now impossible.

Everyone has their own journey, inflection points, and a point in time when the confidence in their abilities makes stepping out of those safe but bland comfort zones less frightening. My journey getting to this point might have been longer than some, but I now come to it with so many experiences, from boardrooms to war zones, that will influence and inform my work. I've taken many workshops over the years on drawing, painting and sculpture, but sculpture is where the magic is for me. I can track my evolution and devotion to the medium from figures to portraits and then to my first relief, which changed it all for me. It found me. As I look back, I realize that one of the first pieces of art I bought was a small round relief in the Vatican gift shop. And on that same trip to Italy, just out of college, I bought a beautiful book on the coins I'd marveled at over in the museum cases. Compact worlds of all that art should be; design and craft. A career in art is difficult and there will never be enough time to work out the kinks and get that coveted experience to place myself where I want to be. And there is the very reliable fear factor. It always shows up. From inception to completion, every piece of art is shaped by dozens of critical decisions that can lead to success or failure. Suddenly your confidence is measured by the push of a tool or the addition of small piece of clay or wax

I am constantly stunned at the technical aspects of molding and casting and the fortune, in time and treasure, you can spend getting it almost right. But what has been most surprising to me is how kind, encouraging and generous other artists have been, especially with their most precious commodity of time. I have found a beautiful community. I have received mentorship, technical help and a shoulder to whimper on when for some ungodly reason a piece won't come out of the mold, or worse, refuses to tell the story I know is locked somewhere inside



A complete set of medals issued under the Confederate States Government equals only one piece. Yet how appropriate that the one piece commemorates the Civil War actions of General Thomas Jonathan "Stonewall" Jackson. The medal is two inches in diameter and is struck in white metal. It shows a heroic bust of Jackson facing left and the year of his birth, 1821, and the year of his death at age 39 in 1863. The 1821 birthdate is wrong as he actually was born in 1824.

Jackson served with great merit in the Shenandoah Valley Campaign of 1862, until the time he was accidentally shot by his own troops in May 1863. In that fatal month he and General Robert E. Lee had out-flanked the Union troops under Hooker near the small Virginia village of Chancellorsville. Seeking to exploit his success he rode from camp in search of a road that would allow him to cut the Union troops' escape route. Returning to camp he was shot from his horse by his own frightened men.



The back of the medal shows a corn and tobacco wreath and the battles Jackson fought. At the base of the list among the images of cannons, swords, and bayonets is a Latin inscription meaning "Claimed by God".



Charles A. Lamar commissioned the Jackson medals to be struck. Beginning in 1858 he became actively involved in the Atlantic slave trade - making trips between West Africa and Jekyll Island. The U.S. and Great Britain had both outlawed the international slave trade in 1808. Lamar thus had to slip through the British Atlantic blockade to get his human cargo to America. Funds from the slave trade allowed Lamar's bank in Savannah to thrive. All this changed in 1862 with the outbreak of the war for Southern Independence as he would call it.

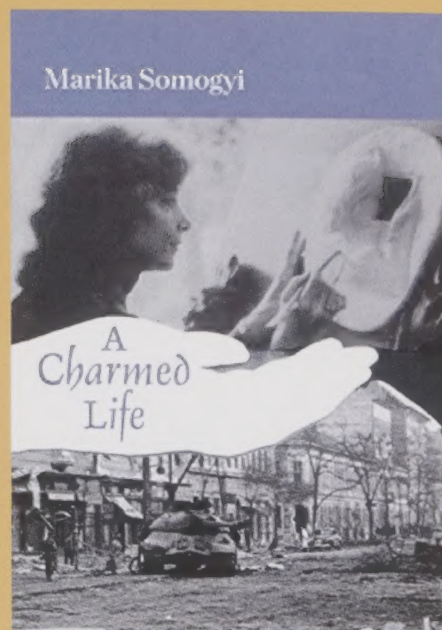
In 1862 Lamar joined the Confederate army and became captain of a mounted rifle unit. His service was interrupted in 1863 when he sailed to France on an assignment for the State of Georgia. While in Paris he heard the news of the death of Stonewall Jackson.

AMSA BOOK RECOMMENDATIONS

Deeply upset, Lamar commissioned Armand Caque to design and have the Stonewall medal struck. Caque was engraver to the Emperor of France, Napoleon III. By the time the medal was complete Lamar was back in the confederacy and thus they were shipped by blockade runners to Savannah. Prevented from entering that harbor they were finally landed in Wilmington, North Carolina in 1864. Before seeing the medal, of which perhaps 500 were struck, Charles Lamar was killed in action in Georgia. His riflemen came up against the superior forces of Union General James Wilson.

The medals were turned over to Lamar's widow who kept them sequestered in a Savannah cotton warehouse. There they remained for over twenty-five years when they were given to the Ladies Auxiliary of the Confederate Veterans association. They sold for one dollar each to benefit wounded veterans of the South.

It has been estimated that between 200 and 300 medals still exist, though many show nicks and scratches and substantial wear from rough handling. Joseph Levine of Presidential Coin and Antique Co. estimates the medal could sell between \$200 and \$400. But, beyond the dollar value, the Stonewall Jackson medal is history you can hold in your hand. The Stonewall

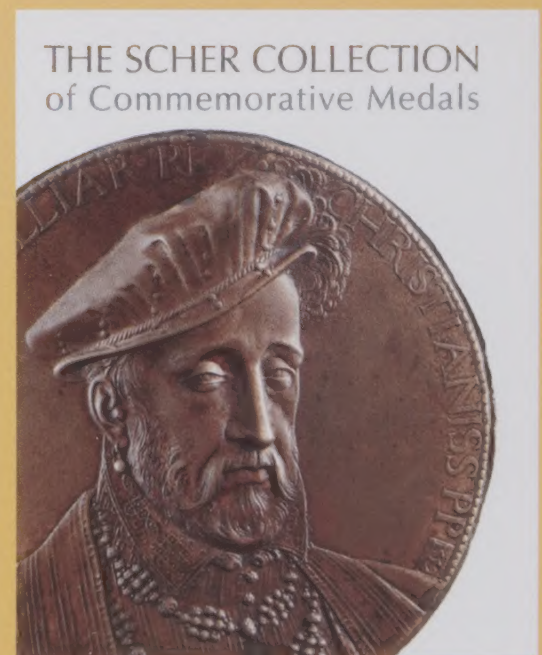


Starting with the cruel interruption of her peaceful childhood in Budapest by the Holocaust, sculptor, medalist and AMSA member Marika Somogyi details her inspirational life's journey with mesmerizing prose and detail. Following surviving WWII, she returns home to life under a communist regime that jails her

father and nearly condemns her to exile. Saved by love and marriage, she pursues a life in the art world. *A Charmed Life* is a must-read for anyone who doubts that love trumps the forces of evil.

Available on Amazon

The Stephen K. and Janie Woo Scher Collection, a significant portion of which has gone to The Frick Collection as an initial and promised gift, is considered the world's greatest private collection of portrait medals, rivaling many collections in international museum



This large and fully illustrated catalogue documenting the Scher Collection is an essential resource for scholars, students, collectors, and curators.

Available from The Frick Collection

SHANGHAI COIN DESIGN FORUM

HEIDI WASTWEET



The international attendants accompanied by Chief Engraver Mr Luo (6th from the right) in front of the China Mint of Shanghai

One of the highlights was a presentation by artist Mr. Luo YongHui about his more than 30 year career as sculptor for the China Mint. I found many more commonalities than differences in tastes and challenges. His path from a completely analog workplace to a computer-driven world mirrored my own. Mr. Luo and the other artists that I talked to all agreed that 3D digital sculpting is a useful additional tool for the industry, but not a

blatant replacement for hand sculpting techniques. I also noticed that all the artists put importance on symbolism to communicate concepts in coin design which is something I have been advocating for.

This fall I had the honor of being invited to attend the first annual Coin Design Forum in Shanghai, China, November 11-14, hosted by the National Mint of China. I was joined by two other AMSA members, Joel Iskowitz and Sandra Deiana. Other attendees came from Australia, Canada, Egypt, Italy, Philippines, the United States and all across China.

The forum consisted of three days of presentations on coin design history, application and innovation, two panel discussions, a juried global design contest for both professionals and students, a tour of the Shanghai Mint museum, a riverboat night tour and above all, international connections between people dedicated to the medallic arts. The Shanghai Mint graciously provided personal translators for all the attendants so that we could communicate across languages. Every detail was attended to, including a steady supply of delicious tea and sweets.





I gave a presentation on achieving harmony in coin design. Joel spoke of his experience as a contract designer for the US Mint, and Sandra gave us the backstory of the subject of her design submission.

All attendants were also gifted an impressive, custom medal struck in high relief to commemorate the event. In addition, many artists exchanged medals amongst themselves in gestures of goodwill and admiration.

I walked away from the experience with new relationships that will not be fleeting.

The Shanghai Mint demonstrated a clear and profound commitment to advancing the medallic culture in China and building bridges across the world. Beyond this flagship event, they plan to continue the forum every year.



Heidi Wastweet
and
Joel Iskowitz



...WE ARE... THE LOVE

SOFIA NATIONAL ACADEMY OF ART
MEDALLIC SCULPTURE STUDIO

14TH INTERNATIONAL PROJECT
OF PROF. BOGOMIL NIKOLOV

NOVEMBER 2019



Adrian DiMetriou, USA



Alexandra Angelova, Bulgaria



Ann Shaper Pollack, USA



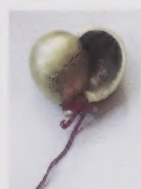
Andrey Mishin, Russia



Bogomil Nikolov, Bulgaria



Carolina Marques, Portugal



Emil Bachyski, Bulgaria



Elena Kaushal, Bulgaria



Eva Harmadyová, Slovakia



Filipa Batista, Portugal



George Cuhaj, USA



Georgij Postnikov, Russia



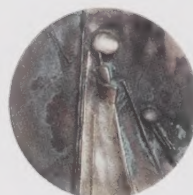
Jeanne Stevens-Sollman, USA



João Duarte, Portugal



João Bernardo, Portugal



Kiril Georgiev, Bulgaria



Li Linjie, China



Māra Mickeviča, Latvia



Mashiko, USA/Japan



Panayot Panayotov, Bulgaria



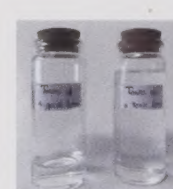
Pavel Petkov, Bulgaria



Polly Purvis, USA



Raya Zlatkova, Bulgaria



Rita Margarida Abrantes, Portugal



Sofia Moreira, Portugal



Sofia Aires, Portugal



Sebastian Mikolajczak, Poland



Ivanka Mincheva, USA



Gyula Péterfia, Hungary



Valeri Kozarev, Bulgaria



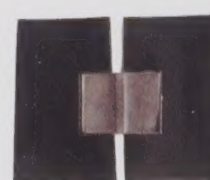
Tsvetan Panayotov, Bulgaria



Vitor Santos, Portugal



Vyara Ivanova, Bulgaria



Ventsislav Shishkov, Bulgaria

